

COMMONWEALTH OF PENNSYLVANIA
DEPARTMENT OF PUBLIC INSTRUCTION

COURSE OF STUDY
In
ART EDUCATION

Years I—XII



(Revised Reprint)

Bulletin 41
Harrisburg, Pennsylvania
1927



Digitized by the Internet Archive
in 2015

https://archive.org/details/courseofstudyina00penn_1

COMMONWEALTH OF PENNSYLVANIA
DEPARTMENT OF PUBLIC INSTRUCTION
Harrisburg

JOHN A. H. KEITH, *Superintendent of Public Instruction*
President and Chief Executive Officer, State Council of Education
Chairman, School Employees' Retirement Board
Chairman, Board of Normal School Principals

F. S. HARTMAN, *Executive Secretary*

FRANCES M. BURKE, *Chief Accountant and Budget Officer*
H. E. GAYMAN, *Director of Research and Statistics*

STATE COUNCIL OF EDUCATION

MRS. EDWARD W. BIDDLE.....	Carlisle
FRANCIS R. COPE, JR.....	Dimock
CHARLES E. DICKEY.....	Pittsburgh
SAMUEL S. FLEISHER.....	Philadelphia
MRS. ALICE F. KIERNAN.....	Somerset
F. A. LOVELAND.....	Corry
MARION EDWARDS PARK.....	Bryn Mawr
WILLIAM R. STRAUGHN.....	Mansfield
JAMES N. RULE.....	<i>Secretary</i>

JAMES N. RULE, *Deputy Superintendent*

Secondary Education.....	JAMES N. RULE, Director
	W. H. BRISTOW, Assistant Director
Extension Education.....	A. W. CASTLE, Director
	LUCY W. GLASS, Supervisor
Special Education.....	F. H. REITER, Director
	EDNA KUGLER, Supervisor
Teacher Bureau.....	HENRY KLOOWER, Director
Elementary Certification.....	JONAS E. WAGNER, Asst. Director
Secondary Certification and Placement.....	J. K. BOWMAN, Asst. Director
State Normal Schools	
Institutions for Teacher Preparation	
Institutions for Special Education	

ROBERT C. SHAW, *Deputy Superintendent*

Rural Service Bureau.....	THOMAS A. BOCK, Director
	GEORGE A. STEARNS, Assistant Director
	WILLIAM S. TAFT, Assistant Director
Consolidation Projects.....	LEE L. DRIVER, Director
Curriculum Service.....	J. A. FOBERG, Chairman
Art.....	C. VALENTINE KIRBY, Director
Elementary and Kindergarten Education.....	HELEN PURCELL, Director
English.....	ORTON LOWE, Director
Geography.....	ERNA GRASSMUCK, Director
Health.....	W. G. MOORHEAD, Director
Physical Education.....	MARY M. HEFFERNAN, Supervisor
Physical Education.....	E. R. KONTNER, Supervisor
Health Instruction.....	HELENA McCRAY, Supervisor
Mathematics and Science.....	J. A. FOBERG, Director

<i>Music</i>	M. CLAUDE ROSENBERRY, Director
<i>School Libraries</i>	ADELINE ZACHERT, Director
<i>Department Library</i>	MARGARET SWISHER, Librarian
<i>Social Studies</i>	J. LYNN BARNARD, Director
<i>Visual Education</i>	C. F. HOBAN, Director
<i>State Board of Censors</i>	JOSEPH BERRIER, Executive Clerk

LINDLEY H. DENNIS, Deputy Superintendent

<i>Vocational Bureau</i>	LINDLEY H. DENNIS, Director
<i>Agricultural Education</i>	H. C. FETTEROLF, Asst. Director
	V. A. MARTIN, Supervisor
	J. S. CHAMPION, Supervisor
<i>Continuation Schools</i>	P. L. CRESSMAN, Asst. Director
<i>Home Economics</i>	MRS. ANNA G. GREEN, Asst. Director
	MRS. EDITH D. DAVISON, Supervisor
<i>Industrial Education</i>	C. E. HEDDEN, Supervisor
	J. J. MATTHEWS, Supervisor
<i>State Library and Museum</i>	FREDERIC A. GODCHARLES, Director
	NORMAN GRAY, Assistant Director
<i>Library</i>	ANNA A. MACDONALD, Library Executive
<i>General</i>	MARGARET WALLER, Librarian
<i>Extension</i>	ROBERT P. BLISS, Extension Librarian
<i>Archives</i>	HIRAM H. SHENK, Archivist
<i>Law</i>	JOSIAH W. KLINE, Law Librarian
<i>Museum</i>	BOYD P. ROTHROCK, Curator
<i>Institutions for Vocational Education</i>	
<i>Pennsylvania Historical Commission</i>	(Vacancy)

WILLIAM M. DENISON, Deputy Superintendent

<i>Public School Business Bureau</i>	D. E. CROSLEY, Director
	U. G. FRY, Supervisor
<i>Child Helping and Accounting Bureau</i>	J. Y. SHAMBACH, Director
<i>Attendance and Child Labor Laws</i>	E. A. QUACKENBUSH, Supervisor
<i>Guidance</i>	HAROLD L. HOLBROOK, Supervisor
<i>School Buildings Bureau</i>	H. C. EICHER, Director
	F. M. HIGHBERGER, Assistant Director
	SAMUEL H. JAMISON, Supervisor
	HARRY W. STONE, Supervisor
<i>Pub. Sch. Employes' Retirement Board</i>	H. H. BAISH, Secretary

CHARLES D. KOCH, Deputy Superintendent

<i>Credentials Bureau</i>	J. G. PENTZ, Director
	A. D. JACKSON, Assistant Director

Professional Examining Boards

<i>Architects</i>	<i>Optometrical</i>
<i>Anthracite Mine Inspectors</i>	<i>Osteopathic</i>
<i>Bituminous Mine Inspectors</i>	<i>Osteopathic Surgeons</i>
<i>Dental Council</i>	<i>Pharmacy</i>
<i>Engineers and Land Surveyors</i>	<i>Public Accountants</i>
<i>Medical Education and Licensure</i>	<i>Undertakers</i>
<i>Nurses</i>	<i>Veterinary</i>

Institutions of Higher Learning

COMMONWEALTH OF PENNSYLVANIA
DEPARTMENT OF PUBLIC INSTRUCTION
HARRISBURG

ART EDUCATION IN OUR PUBLIC SCHOOLS

The Art Need of
The Child, The Community, The State

First—All need sense training and a fine discrimination in the selection, purchase, and the use of manufactured articles for the person and the home. These may be described as 100% needs.

Second—The community needs citizens who desire attractive homes, beautiful yards, parks, playgrounds, school buildings, museums, monuments, and all that contributes to civic beauty and civic pride.

Third—The merchant needs salespeople with fine taste and sound aesthetic judgments, beautiful show windows, and attractive advertising, for these will “sell the goods.”

Fourth—The manufacturer of textiles, wall paper, carpets, rugs, furniture, pottery, glass, silverware, jewelry, lighting fixtures, and art metal products require designers and artistic craftsmen who will make these products ever more beautiful and attractive.

Fifth—The printing industry requires illustrators, designers of book and magazine covers, artistic magazine and poster advertising, and attractive labels for toilet preparations, food containers, etc.

Sixth—The Commonwealth requires painters, sculptors, architects, and museum directors. It requires teachers and supervisors of art for its elementary and secondary schools, for its colleges and universities.

SYLLABUS IN ART

"The best place to inculcate the love of the beautiful is in the schoolroom. To the rising generation the most effective lessons can be given and from the school millions of children will carry the lessons to millions of homes."—Charles W. Eliot.

INTRODUCTION

Historical Significance of Art. When all else has passed away, it is the Art of a people that survives—enduring records of that people's noblest thought and most beautiful expression. These become our most priceless possessions, guarded and cherished by future generations.

To assist in the development of art education in our State is to share in the heritage of a rich tradition, for it was in Philadelphia, in 1840, that Rembrandt Peale, the distinguished painter, laid early foundations for public school art instruction. The Centennial Exhibition held in Philadelphia in 1876 was responsible for the great awakening along lines of art and industrial training. It is significant that Pennsylvania is rich in the possession of the first museum of art and the oldest of our schools, and of those who stand among the greatest of our architects, painters, illustrators, and master craftsmen.

Our thought of Art today is no longer confined to that of the painting or easel picture, but rather does it embrace the idea of beauty and finer workmanship in all phases of social and industrial life.

Art education, therefore, attains a new significance and a greater regard, particularly as we recognize both its practical and cultural values.

Practical Values. Art instruction should promote sense development in every child, and lead to accurate observation, clear perception, general handiness, skill, neat and careful performance. It should contribute likewise to the development of creative artists and skillful designers. Then we may have American designers for American-made goods. Our manufacturers must compete with the foreign-designed article, which is frequently of greater beauty and refinement. Art education should be as profitable an investment in this Commonwealth as it is in France.

Cultural Values. Art instruction promotes cultural values attained through expression, leading to a sympathetic understanding of beauty in nature and art. Thus education is completed through the development and refinement of the aesthetic nature, so that we may react to beauty and to the finer things of life and live in an atmosphere of true culture.

The public school is the greatest agency for democratizing art and making it possible for *every child to love beauty and to express it.*

Aims and Purposes. Through both expression and appreciation, the aims and purposes should be:

1. To provide sense training.
2. To cultivate taste and sound aesthetic judgment.
3. To administer to the particular needs of a community.
4. To train all to a degree of self-expression, and to discover, conserve, and advance those of exceptional talent.

We should aim to meet very real practical needs on the one hand, and very real cultural needs on the other.

With a realization of the true significance of art education today comes a new belief in the potentialities of our boys and girls and a desire upon the part of every true teacher to help every boy and girl, even in the poorest rural schools, to experience the joy of drawing and painting and constructing, and it is hoped, within a consistently happy and attractive schoolroom.

Art Instruction Related to The Universal Needs of Man. Since the dawn of civilization man has manipulated the materials at hand and has created what he required to satisfy his physical needs, but he has responded also to a spiritual impulse and has striven to beautify and refine the product of his labor. Thus art was born through man's efforts to meet his needs for food, clothing, shelter, occupations, communication, and recreation in a way that satisfied his higher desires. These needs should supply a powerful motivating spirit for the exercise of the creative impulses of our boys and girls from the primary grades through the senior high school.

The following outlines are suggestive of great possibilities and of almost endless expansion along the lines of activity proposed above. The vital co-ordination of all phases of our school work with everyday life is strikingly apparent.

These great motivating forces find realization in art through free-hand representation, illustrative drawing, nature drawing, color study, design and constructive handwork and picture study.

Food: Foods and their production; related flowers, fruits, vegetables, birds, fish and animals; utensils and dishes; place-cards, menus, recipe books; decoration for Sanitas and other luncheon sets; the placing of dishes and silver on the table.

Shelter: Homes in different lands; animal and bird shelter; lumber and other related industries; doll houses, log cabins and other primitive dwellings; development of heat and light; rugs, furniture, etc., interior decoration, landscape gardening, civic beauty. Characteristic styles of architecture.

Clothing: How produced; sources; industry; weaving and spinning; growing cotton, wool, silk; clothing in other lands; national costumes; doll clothes, school clothes; uniforms, costume illustration, suitable to individual, climate, occasion, etc.; taste in dress; period costumes; fabric decorations—embroidery, stenciling batiks, block printing, etc.

Occupations: Primitive and modern occupations; tools, materials and processes; machines, weapons; general adaptability of tools and implements, etc., to use. Study carpenter, mason, potter, miner, farmer, sailor, soldier, merchant, etc.

Communication and Transportation: Development of means of communication and transportation; development of printing, lettering; lesson papers; book-covers, school and community posters; advertising art; booklets, linoleum blocks, etc.; free-hand and mechanical drawing as records.

Recreation: Related to man's play and pastime, health and general welfare, aesthetic self-expression.

Coöperation and Coördination. Drawing, design, and construction problems related to history, English, civics, geography, language, health education, in fact, to every school subject, are becoming more and more appreciated as a vehicle for enriching and visualizing these subjects and, as a consequence, making knowledge more pleasant to acquire and more enduring to possess. We must not, however, lose sight of the fact that we have certain very definite aims and that there must be certain very definite experiences in drawing, design, color, etc., provided they are adapted to the years of the child, and proceed in logical sequence.

Constructive Handwork. Handicraft projects should include all our elementary industrial as well as more advanced projects. These involve paper cutting, clay modeling, basketry and weaving, and sand table projects in primary grades; bookbinding, pottery making, metal craft, etc., in high schools. In primary grades constructive work may be informal in plan, a vehicle at any moment for vitalizing language, geography, or history—a fascinating, living subject through making thought concrete. Later projects in booklet making, cardboard construction, etc., will stimulate greater skill, neatness, and accuracy, and the spirit of the true artist to produce at all times an honest and pleasure-giving product.

Our idea of art does not disassociate drawing, design, and color from the industrial work, but combines them in the realization of more beautiful refined products.

The Project Method. The project method in education is based upon "whole-hearted, purposeful activity in a social environment." This method makes use of the child's interest in problems which grow out of situations provided by the teacher.

The teacher is to plan such situations as shall best call forth the desired response from the child.

While engaging in a project the pupils plan and divide the labor, work either as individuals or as groups or committees on different parts of work, coöperate with each other, and share in the success of the result.

As the children work with the teacher to carry out plans which the children help to form, they acquire a sense of responsibility, the power of independent thinking, coöperative ability, many kinds of skills, and the ability to judge results. There is an immediate gain in the pleasure of self-reliant activity and the joy that comes from successful accomplishment. It is a character-building process.

The project method calls for the best practices in the field of art education and constructive handwork. The finest aims and highest standards will continue to be held. The project will give a tremendous incentive for effort in acquiring the necessary skill, and a powerful urge towards artistic, purposeful work, and fine and beautiful workmanship.

SUGGESTIVE TOPICS WHICH MAY BE PRESENTED AS PROBLEMS

General

A toy shop	An Indian village
Doll house and furniture	Robinson Crusoe
A doll shop	A grocery store
Building a village	A flower shop
Vacation fun	Our garden fair
The country fair	The home garden
The circus	A department store
A Mother Goose show or party	A show window
A log cabin	

Geography

A real or an imaginary journey	A lumber camp
A travel map	A farm scene
A travel booklet	A fishing scene
A travel poster	A coal mine
A sand table relief map	A desert scene
A travel play—scenes, costumes, etc.	A booklet about cotton
A booklet about wool	A booklet about silk

History

- Any typical event in the history of our country
- The evolution of the book
- The landing of the Pilgrims
- An event in the life of William Penn
- A plantation scene
- A colonial interior

Community Civics

- | | |
|--|---|
| A "clean up" campaign | A Junior Red Cross service |
| Fire prevention | A thrift poster or booklet |
| Accident prevention | A poster to help the Humane Society |
| A "Safety First" primer | |
| A poster to prevent defacement and destruction of property | A "Courtesy" poster to express kindness and consideration |

Social Life and Health

- | | |
|------------------|---------------------|
| A health code | An athletic poster |
| A health play | A right food poster |
| A health booklet | |

Anniversary Days

- A Christmas gift
- A New Year's greeting card
- A Valentine and envelope
- An event in the life of Lincoln
- An event in the life of Washington
- An Easter greeting card
- An Arbor Day conservation poster
- The First Thanksgiving (sand table)
- William Penn Day (March 4)

Art Appreciation and Good Taste

- Decorating a room
- Buying pictures for schoolroom
- A picture museum
- Furnishing an apartment
- A City Beautiful booklet
- Beautifying home grounds
- Beautifying school grounds
- Scenery, costumes, etc., in connection with pageants, plays and pantomimes.

Free-hand Representation. This division of our subject is intended to include all forms of drawing which have to do with the appearance of objects—Free-hand, Pictorial, Object Drawing, Pose Drawing, and, of course, Illustrative Drawing. It is the art of recording the appearance of things. The principles of perspective dealing with these facts of representation are no longer rocks impeding the joyful progress of child expression.

Mechanical perspective or abstract problems should not be required in early years, but these principles should be learned through repeated observation and the informality of illustrative drawing.

A Aims.

- 1 Visual knowledge through clearer observation.
- 2 Intellectual expression—the technical skill necessary to meet the needs of the average individual.
- 3 Aesthetic expression, leading to the appreciation of finer things.

B Modes of Representation.

- Line Drawing—"Outline Drawing" as a record, accented outline, and the line of regularity giving a decorative character.
- 2 Outline filled with flat areas of gray or color.
 - 3 Silhouette, mass drawing, paper cutting.
 - 4 Light and dark. Expression in values of gray or color. Importance of correct value in relations.
 - 5 Light and shade. Carried to various degrees. Three dimensions.
 - 6 Development of texture.

C Technical handling of media

Paper cutting, crayons, brush and color, charcoal, pencil, pen and ink.

Methods

- 1 Observe general lines of action or posture and sketch them lightly.
- 2 Note resemblance to distinctive type forms.
- 3 Consider relative proportions and shapes.
- 4 Sketch in characteristic details in the order of their importance.

To draw a thing well is to know it—to know it, is to draw it better. The most thorough knowledge of form is gained through modeling which may be called "drawing in all directions." Through the sense of touch, the "master" sense, one touches reality and secures a consciousness of form, not otherwise realized.

Memory Drawing. On paper and blackboard, memory drawing should be encouraged and practiced much more than it usually is. There should be something more than the recording of observation directly from the object observed. Remove the object from view occasionally and develop memory tests or have the child reproduce from memory something he has previously seen.

Build up a "picture vocabulary" in the child's mind through memory drawing games or contests. Draw animals, birds, etc. Draw from memory maps in connection with geography study.

We have assumed for years that all pupils can learn to write and cipher. We know now that all can be taught to draw and so we plan to consider the needs of the many as well as to develop the talents of the few. We should all draw more than we do. We should make greater use of our universal language, visualize our thoughts, and generally give graphic expression to our ideas. Whether we are grade teachers or supervisors, we should appreciate the significance of picture language. Drawing is a vehicle for intellectual as well as aesthetic expression.

Blackboard Drawing. The ability to draw on the blackboard should be considered as an important part of a teacher's equipment. Since the blackboard is a medium for expediency rather than permanency, no teacher should fear to clarify ideas thereon, for any attempt in this direction is appreciated by the pupils, admiring and uncritical. A teacher should acquire a picture vocabulary of graphic symbols. Children, too, should draw frequently upon a blackboard in early years because of its value in developing motor control and facility of expression. Blackboards should be kept alive with appropriate illustrations and decoration. They should be made objects of real decoration; not an offense to the eye.

Illustrative and Imaginative Drawing. A more sympathetic understanding of childhood through child study has for a number of years prompted a continuance of the picture-making proclivities displayed by all children before entering school. A teacher even without special training may approach this subject with confidence, for the opportunity is all that is necessary to stimulate the child's love for expression in picture language. The effectiveness of our pictorial magazine and poster advertising and the newspaper cartoon are evidences of the value of graphic expression in the exchange of ideas. Visualization

becomes a habit, knowledge is clarified and the child thinks in terms of reality rather than in abstract symbols. The school program, from the kindergarten through the senior high school is rich in opportunities for such graphic expression.

Begin with what the child knows. There must be ideas before they can be expressed. In drawing, as in all other instruction, we should make use of ideas familiar to the child and endeavor to enlarge his picture vocabulary and his horizon. From this wealth of material expression will flow spontaneously and joyfully.

Encourage the play spirit—appreciate the vital importance of individual freedom and the free play of the child's creative impulses. "Free children surpass controlled children." Open the door to the imagination—cherish the creative spirit.

Encourage every effort, however crude. Give only constructive criticism. Prize the quality of spontaneity. Avoid letting the subject develop into mere "busy work." Seek always, as in teaching language, to help the child to tell his story ever in a better way. The important thing is to *draw*. While wax crayon and a gray bogus paper are the usual media, others may be found more convenient and desirable.

Nature Drawing. Plants, birds, butterflies, animals, shells, fish, and all the inspiring natural forms that have so enlivened and vitalized public-school drawing and color study can be used as objects. Nature drawing develops the power of keen observation, furnishes rich material for decorative purposes, and acquaints one with material for later scientific study. Select the seasonable material at hand. Take every advantage of it to teach the facts of line and form and truth and beauty in nature, but with the thought that this material should not be used as an end in itself, but should supply inspirational ideas for design and its use in beautifying and enriching the many things of every day life.

Media. Cut papers, colored crayons, pencil, charcoal, water colors, etc.

Design. The idea of design must not be confined to the ornament upon the surface of a thing, rather it should be expanded to include the thought in the inception and creation of the thing itself. The thoughtful selection and arrangement of its materials and its general fitness and appropriateness, together with the refinement of its structural lines and masses, constitute what we call constructive design. A Chippendale chair may serve as an illustration of constructive and decorative design, so intimately related that the one cannot in any particular be separated from the other. It expresses (1) the idea growing out of a need for service and adapted in size and shape to human comfort; (2) it expresses honestly and frankly the influence of the tools, materials

and processes in its manufacture; and (3) in its refinement of line, color, texture and finish, it expresses man's everlasting desire for beauty.

Design has become the most significant feature in our art instruction program. It has made much purposeful drawing purposeful. It has developed the habit of orderly thought and neatness in other work, including all written exercises in all branches of study. It has worked for both expression and appreciation of beauty. The influence of the booklet, the plate, the rug, the wall paper, or the costume designed in school has gone into the home. Training in design is the particular feature in our work today that is needed to meet the vast requirements for workers in so many fields of industry. The design work, beginning with the simple border design for a rug or wall paper for the dolls' houses, continues through the grades to render service in the manual training shops or in the household economics department, or it may serve the community with timely posters for a clean-up, milk or health campaign.

Lettering. Lettering is closely allied with our thought of design. One cannot help being impressed with the endless advertising cards, posters and billboards, and the covers and pages of our magazines.

The opportunities for boys and girls who can letter well are so many that this teaching becomes vocational in every sense of the word. In addition, the study and practice of lettering is immediately applied to school booklets and posters from the first grade through the high school.

Lettering should first of all be legible. Otherwise it is useless. This can be accomplished only by following studiously the best alphabets that have come down to us. There must be care in alignment, spacing, and arrangement. The result of these qualities is legibility with beauty.

Best results are obtained through preliminary practice on blackboard and paper so that facility and fluency may be forerunners of accuracy and skill.

Color Study—The Aim. The aim in color study may be best indicated by the following analysis:

- 1 To lead children to see color
- 2 To enable them to enjoy fine coloring
- 3 To teach them to combine colors harmoniously
 - a Perception through recognition of *hue, value, chroma*; study of color charts
 - b Imitation through practice in reproducing color in nature and manufactured articles
 - c Invention through arrangements aimed at achieving harmonious results

Consider the importance of color and color knowledge in our life

today; their intimate relationship to our manufacture and our commercial and social life. The designer, the producer, the salesman, the consumer, all require color knowledge obtainable through the progressive experiences offered in public school art instruction. The results of such study are already apparent in improved manufacture and more tasteful individual selection in dress and home decoration. The utilitarian value of color is strikingly displayed in our advertising and in our printing art; but its cultural value is equally prominent in our pleasurable aesthetic reactions to God's creations in nature or to man's creations in art. We should feel a great responsibility in developing the color sense of our boys and girls so that they will not grow up in a dismal, colorless world because of color ignorance and the lack of perception and discrimination that any well-developed course of study provides today.

Symbolic Meaning of Colors. In early Christian art, particularly painting and stained glass, it became traditional to use colors in a very specific manner. This practice led to the interpretation of color in a symbolic or mystic sense. In our own inventive use of color, in advertising, printing, dress, the home, etc., we should be mindful of this significance. We should also learn to recognize this significance in heraldry and the flags of our own and other countries.

COLOR	REPRESENTED BY	SIGNIFIES	ILLUSTRATIVE NOTES
White (Prismatic union of all colors)	Light Diamond Silver	Purity Innocence Holiness	White robes—Chastity
Red	The Ruby Life Blood	Courage (Patriotism) Passion War, Hatred Anarchy Danger	Red & White roses—Love & Innocence Livery of Satan Evil Spirits Purgatory “Though your sins be as scarlet”
Orange	Fire	The Fireside Hospitality Benevolence	
Yellow	The Sun Gold	Goodness of God Fruitfulness Dingy, dirty yellow; cowardice Deceit, Treachery	Yellow Mantle—St. Peter Yellow Journalism, quarantine Assigned to Judas “A yellow streak”
Green	Spring The Emerald	Life Fruitfulness Promise Envy	Combines cheerfulness with coolness “Green with envy”
Blue	The Sky Sapphire	Serenity Heaven, Truth, Constancy Discouragement, “Blues”	“True Blue” A cool retreating color
Purple	Amethyst Twilight	Royalty, Loyalty Melancholy Mourning	The color of evening and old age “Mystical,” therefore used in ceremonies
Gray	Ashes	Renunciation Humility Penitence	Age “Sackcloth & ashes” Martyrs, Friars, etc.
Black	Darkness Night	Ignorance Wickedness, Death Mourning, Gloom	“Black Sheep”

He is a poorly educated man who lacks in appreciation of the beautiful.—Strayer.

Art Appreciation.—Schoolroom Decoration. It is by surrounding ourselves with beautiful things that we grow more like them. All truly great art is ennobling for this reason. The attractive school room contributes to better attendance, reduces the problem of discipline, and creates an atmosphere of happiness. "A room without pictures is like a house without windows." We may live without pictures and perhaps live as long, but we cannot live as well. In some schools pupils have collected and sold old newspapers, discarded rubber goods, etc., converting these funds into pictures for the schoolroom. Organized visits of the children to convenient picture galleries and museums are becoming a feature of the regular school work whenever such exhibits are available.

Among the publishers of prints suitable for schoolroom decorations are the following—

Brown-Robertson Company, 415 Madison Ave., New York City.

Elson Art Publication Company, Belmont, Mass.

Curtis and Cameron Company, Boston, Mass.

Taber Prang Company, Springfield, Mass.

Rudolf Lesch, 225 Fifth Ave., New York City.

U. S. Printing and Lithographing Co., 6 E. 9th St., New York City.

The Medici Society of America, 755 Boylston St., Boston, Mass.

Note. The Department of Public Instruction will gladly assist those who are interested in securing information relative to prints appropriate for schoolroom decoration and their publishers. Advice will also be given as to color schemes for school walls.

Picture Study. The picture study outline should be planned so as to acquaint the child with at least one noble work of art each month of the school life. There are published notes and inexpensive prints of carefully selected subjects adapted to the child's years and interests. These should be secured for the children and mounted in a booklet made for the purpose. One plan provides for the study of various subjects in a grade, and the subjects chosen are both fitting and fascinating. Another plan groups in a grade important pictures related to a single subject such as Mother and Child, Children of Other Lands, The Age of Chivalry, etc. The last topic would include, for example, Abbey's Holy Grail Decorations in the Boston Public Library and Donatello's Statue of St. George. Each grade should study the work of American as well as of foreign artists.

Note. Refer to "Picture Study" references in Bibliography for information relative to plans, pictures, and studies for the Picture Study Course.

Lantern slides. The following sets of slides relating to art education may be secured from the State Museum collection. No charge is made for lending, but a fee of \$1.00 is required to cover transportation. The subjects are as follows:

Home Decoration	Schools of Painting
Schoolroom Decoration	American
Picture Study (for all school grades)	English
Civic Beauty	French
Nature as Designer	Italian
Nature as Artist	Art and Architecture of
Nature as Sculptor	Ancient Egypt
Nature as Architect	Ancient Greece
	Ancient Rome
	The Renaissance

Equipment and Supplies.—Drawing Models. Care and discrimination should be exercised in the choice of models. The vase, simple in line and form, and fine in color, serves not only as a drawing model but also an object of use and decoration on the teacher's desk. The ten cent store may supply many good and inexpensive models. Such objects as the color or crayon box, watercup, and other articles upon the pupil's desk may serve as models for object drawing. It is an advantage to draw the things that are known and handled. Other models for teaching the principles of perspective may be made of cardboard, clay, etc., by the pupil. Nature material should, however, be used in its season.

Art Supplies. The special teacher or supervisor is expected to be familiar with the various materials on the market, and purchase and distribute them economically. The choice of the right stock or medium for every occasion is necessary if the best results are to be obtained. Effective results are obtained frequently with less expensive materials and economies effected thereby.

Art Books and Reference Material. 1. The Bibliography at the conclusion of the syllabus on Art Instruction is planned to include important works dealing with the various phases of Art Education.

2. A few copies of the paper-covered drawing books on the market may be purchased and the illustrations clipped.

3. These illustrations may be mounted and then filed under such headings as "Nature Drawing," "Design Units," "Color Study," "Landscape," "Construction," etc.

4. Mount for the collection well-selected samples of cretonnes, chintz, wall paper, etc. Loose-leaf collections permit the references to be passed around or displayed before the class.

5. The covers and advertising pages of our magazines are likewise sources of inexpensive and valuable reference material. They contain valuable material for representation in the numerous drawings of manufactured articles in perspective. There are likewise innumerable examples of fine lettering, design, and color harmony. Advantage certainly should be taken of the beautiful color printing placed on the market as advertising matter by costume shops, paint, linoleum and wall paper manufacturers, etc., for use in teaching costume illustration and design and interior decoration.

6. Pupils should aid in the collecting and assembling of such material. Even limited funds need not preclude the use of this invaluable help in Art Education.

Supervision. The supervisor or art teacher should be a teacher in the broadest and fullest sense, with abundance of tact, enthusiasm, resourcefulness, and general good sense.

In large districts the special teacher necessarily becomes the supervisor and must secure the coöperation of the grade teacher in order to reach the larger group of pupils.

This is accomplished through a schedule of personal visits to each classroom, where (1) lessons in progress are observed; (2) model lessons (largely for the teachers' benefit) are given; (3) definite and helpful instructions are left for the lessons to be given before the next visit.

Further instructions and assistance are given in the usual teachers' meetings. Instruction is given and difficulties are overcome through actual practice. Such meetings should be arranged with a thought of the teacher's obligations in order to secure coöperation in the happiest spirit. The primary or intermediate grade teachers may be brought together in their own building for instruction along lines of general interest to each group. Whenever practicable, teachers' meetings should be conducted in a manner similar to the teacher's problem work with a class. The meeting in itself should be a model to the teacher. The room in which the meeting is held should be arranged as attractively as possible. Every effort should be made to abolish the fear with which so many teachers approach this special subject, and to develop confidence and real appreciation of the true values in art instruction.

Criticism should be kindly and constructive. Cultivate the habit of looking for the good rather than the bad. *DRAW MUCH.* Be representative of art in your own appearance and in the appearance of the classroom. Be the champion of art in the community.

Exhibits. Exhibits of pupils' work offer encouragement to the pupils, and have a socializing effect in establishing closer relations between the home and the school. There should be continuous exhibits of work in the schoolroom and selections from these for the principal's office or reception room. The school or community exhibit and the exhibit provided for some more important occasion are all very necessary in advertising and selling art to a community and creating a sympathetic understanding of its value and coöperation in its development. The neat and orderly mounting and arrangement of exhibition material is in itself a study and a worthy problem of design.

A permanent exhibition of art work in the schools of Pennsylvania may be found in the State Museum building, Harrisburg.

SUGGESTED ACTIVITIES TO EMPHASIZE THE VALUE OF ART IN THE COMMUNITY

1. Exhibits in schools of children's drawing and constructive hand-work, for parents and friends.
2. Exhibits in store windows, libraries, etc., of the more purposeful phases of public school art.
3. Loan exhibits in the schools of Fine Art and artistic craftsmanship from the homes of the community.
4. Addresses in
 - (a) School assemblies
 - (b) Churches
 - (c) Woman's Clubs, Chambers of Commerce, Rotary Clubs, etc., on art in education, in business, in community life, and in religion and the church.
5. A project to provide pictures for school buildings.
6. A study and report on local industries—such as textiles, rugs, glass, linoleum, lighting fixtures, furniture, wall paper, metal crafts, jewelry, pottery and table ware, advertising and the printing art—that require artistic quality in manufacture.
7. Exhibits of artistic products by local manufacturers.
8. Art as a vocation: A study of opportunities in the Fine Arts and in the applications of art to industry and commerce.
9. A study of art in the community—architecture, public monuments, paintings, etc.
10. An organization, both in the schools and out, to cooperate in removing objectionable features and in planning generally for a more beautiful town or city.

**SUGGESTIVE TOPICS FOR THE DRAMATIZATION OF
ART IN CONNECTION WITH A PROPOSED
ART PROGRAM**

1. Art beginnings—
 - a. The cave man drawing pictures of animals and the hunt.
 - b. The making of primitive objects in clay, textile, wood, metal, etc.
2. Art in Egypt and Assyria.
3. Art in Greece and Rome.
4. The Gothic Cathedral. Its Spirit and Character.
5. The Renaissance.
6. American Colonial Art.
7. Artistic Craftsmanship.
 - a. The Potter and His Wheel.
 - b. The Weaver and His Loom.
 - c. The Basket Maker.
 - d. The Metal Craftsman.
 - e. The Wood Carver.
 - f. The Lace Maker, etc.
8. Dramatizing events in the lives of great artists and craftsman—
Michael Angelo, Cellini, Palissy, Millet, etc.
9. Dramatizing the spirit of good, honest, and beautiful craftsmanship compared with hasty and careless work.
10. A playlet to set forth the value of becoming and appropriate clothing.
11. A stage setting to show good choice of home furnishings.
12. Posing of pupils to represent important pictures and statues.

A School Art League is the organization in a community of the friends of the children and of art in that community. The organization establishes a new and closer connection between the home and school; provides pictures for schoolrooms; leads the children to see and enjoy art objects in the community and, through awards, encourages pupils of talent. Altogether it means an Art-loving public, supporting public school art education.

SUGGESTIVE OUTLINES FOR YEARS I-VI

General Notes for Teachers. The best source material for illustrative purposes, guidance and general inspiration is found in the drawing books, listed at the head of the Bibliography—Industrial Arts, Industrial and Applied Arts, Graphic Drawing, and the Practical Drawing Books. These paper-covered drawing books are inexpensive and a copy of each in the hands of the teacher will give illustrations and instructions for the problems suggested in each grade. Teachers should

have access also to the *School Arts Magazine*, both past and current issues. The advertising as well as the other pages of our magazines should be studied and clippings made and classified to show good examples for illustration, lettering, color, etc.

The art work is sufficiently valuable to warrant the supply in every schoolroom of adequate and worthy materials, but the resourceful teacher will make use also of equipment secured from outside sources; sample wall papers may easily be procured for constructive work. Colored papers can be brought from the homes. Wrapping papers are frequently of pleasing color for drawing and construction work. Dyes may be used for painting if regular school colors are not provided. Paste may be made, and colored crayons are secured at small cost. One copy of a magazine such as the *Ladies' Home Journal* will supply colored prints for schoolroom decoration, colored papers for construction and numerous illustrations. Show them good examples. Give the children the opportunity. They will respond whole-heartedly.

Consideration should be given to the care and distribution of materials. Practice economy, avoid waste, require neatness and orderly plan in all school work. Give attention to the care of brushes and color boxes. Each teacher should make a large chart by cutting and mounting colored cutting papers and arranging them to correspond with the color chart in one of the drawing books previously suggested.

Teachers should familiarize themselves with the aims and purposes of each topic below as discussed and explained in preceding pages of this syllabus.

Time Allotment. Time allowed for art instruction in the grades below the high school should, in justice to the subject, be fair and adequate if satisfactory results are to be obtained. The following allowance is recommended:

First year:	Art and Elementary Industrial Training)	5 periods per week
Second year:	Art and Elementary Industrial Training)	30 mins. each
Third year:	Art and Elementary Industrial Training)	
Fourth year:	Art and Elementary Industrial Training)	3 periods per week
			50 mins. each
Fifth year:	Art Instruction)	2 periods per week
Sixth year:	Art Instruction)	45 mins. each

"If hand and eye you deftly train, Firm grows the will and keen the brain."—*Goethe*.

FIRST YEAR

Blackboard Drawing. Make a calendar or other decoration appropriate to the month. Teachers should illustrate lessons with draw-

ings wherever possible. Pupils should practice circles and develop simple animal and bird forms, etc.

Illustrative and Imaginative Drawing. Select topics for illustration; use crayons; cut colored papers, etc. Encourage the play spirit. Allow freedom for the creative impulse.

Free-hand Representation—Nature Drawing. Draw, paint and cut fall fruit and vegetable forms. Relate to the general subject of food and the harvest season. Draw pussywillow and other simple spring growths. Paint or cut bluebird, robin, canary.

Design—Lettering. Rugs, curtains, etc., for doll house. Use colored crayons, cut papers or stick printing. Cut letters for A B C booklet and blocks.

Color Study. Teach spectrum colors. Look for these colors in nature. Represent them with colored crayons, colored papers, or water colors. Have pupils collect colored objects and pictures to illustrate each. Apply to doll dresses, borders on handwork, booklets, etc.

Constructive Handwork. Fold and paste envelope for clippings, scissors, etc. Fold and paste A B C blocks, construct A B C blocks, construct A B C booklet with illustrations. Plan and construct doll house and furniture.

Special Days and Holidays. Refer to good references for simple appropriate greeting cards, calendars, etc. Illustrate Thanksgiving, Christmas, Easter, Washington's and Lincoln's Birthdays, William Penn Day. Use a little lettering carefully done.

Correlation. Illustration; lettering; blackboard drawing and sand table projects to visualize and motivate various school studies wherever possible.

Picture Study. Refer to information on this subject in preceding pages and bibliography and procure material for study. The subject "Mother and Child" is suggested for study. Aim to acquaint pupils with one good example each month.

"*Fortunate is he who at an early age knows what Art is.*"—Goethe.

SECOND YEAR

Blackboard Drawing. Draw calendar or other decoration appropriate to the month. Pupils practice and draw from memory on blackboard. Develop farm animals and birds—duck, hen, pigeon, sheep, etc., from circles, ovals and ellipses.

Illustrative and Imaginative Drawing. Select topics for illustration suggested by school studies, games and occupations. Illustrate farm life and occupations. Use crayons, colored papers, etc. Encourage individual freedom.

Free-hand Representation—Nature Drawing. Draw, cut, paint, and generally discuss various foods produced on the farm. Draw apple and other fruit trees with colored crayons. Crocus and other spring flowers in crayons and cut papers. Paste to represent window box decoration.

Design. Borders and all-over patterns of straight lines combined with squares and other simple forms, with crayons or stick printing; apply to booklet covers, etc.

Lettering. Cut block letters and numerals; apply where needed. Practice drawing letters on blackboard. Give attention to spacing. Cut letters for food booklet and paste them in an orderly manner. Secure good examples from drawing books and references in bibliography.

Color Study. Acquaint pupils with intermediate hues of color. Show yellow, green, blue, yellow-green, blue-green, etc. Paint flowers, leaves, fruit, doll clothes, etc., to illustrate.

Constructive Handwork. (If clay be procured) Model farm animals. Construct farmyard shelters—bird houses, dog houses, barn, etc., windmill, silo, etc. Develop into a community sand table project illustrating farm life. Also farm implements and transportation. Cut boy in overalls and other outdoor costumes.

Special Days and Holidays. Refer to good references for simple appropriate greeting cards, calendar, etc. Illustrate events in connection with the various days we celebrate, including William Penn Day—(March 4).

Correlation. Illustrative, blackboard drawing and sand table projects to visualize and motivate various school studies wherever possible.

Picture Study. The subject "Farm Life" is suggested for study. Select from various publications pictures related to the subject. Aim to acquaint pupils with one good example each month.

"Art is a beautiful body for a beautiful thought."—Vedder.

THIRD YEAR

Blackboard Drawing. Practice circles and ellipses and develop into cups, bowls, tea pot, etc. Draw common kitchen utensils. Pupils may bring in clippings showing pictures of objects to illustrate this topic.

Illustrative and Imaginative Drawing. Illustrate life of the Indians, Arabs, Eskimos, etc., as studied in geography—the people of the dry and cold deserts, tropics, islands, etc.

Free-hand Representation—Nature Drawing. Represent in silhouette with brush or ink, or cut or torn papers, the shapes of typical pine, cedar, oak, and poplar trees. Draw seasonable flowers, etc. Talk about lumber industry and building. Draw and cut circus animals—elephant, camel, giraffe. Draw wheat, corn, etc., and talk about the grinding of such foods, of the miller, of the baker, etc. Primitive methods of Indian.

Design. Show children simple designs by Indian and other primitive people and explain their symbolic meaning. Apply to rugs, vases, books, etc.

Lettering. Continue cutting and drawing letters. Draw or paste letters, with one of the cut circus animals as a decoration for a circus poster or booklet.

Color Study. Explain monochromatic harmony. Practice values of color. Paint three to five values (steps of light and dark) of different hues and gray. Apply color in circus and costumes of Indians, Japanese, Dutch and Scotch children.

Constructive Handwork. Sand table project illustrating life of Indians, Eskimos, etc. Sand table project illustrating children of foreign lands. Sand table project illustrating the circus. Sand table project illustrating local community geography.

Special Days. Illustrations and handwork appropriate to the various days we celebrate. Include William Penn Day—(March 4).

Correlation. Take advantage of every opportunity to explain and really experience much of the school work by drawings and handwork.

Picture Study. “Children of Other Lands” is the general subject for this grade. Refer to this heading in bibliography and secure references. Acquaint pupils with one great picture each month.

What some people call frills or fads in schools and family life, like music and drawing, are really of fundamental importance.—Eliot.

FOURTH YEAR

Blackboard Drawing. Practice ellipse to represent circles at different levels. Develop them into bowls, flower pots, candle shades, parasols, Japanese lanterns, flowers, etc., also birds, chickens, ducks, rabbits, etc., from ellipses.

Illustrative and Imaginative Drawing. Illustrate the life of the pioneers; apply to pioneer life in Pennsylvania. Illustrate occupations in modern building trades.

Free-hand Representation—Nature Study. Draw builder's tools. Bring in pictures. Cut flowers, leaves, etc., from colored paper and paste to suggest hollyhocks and other plants to improve an unsightly fence or building.

Design. Acquaint pupils with old quilts or coverlets and design them with cut papers or crayons. Design a poster with lettering and picture for humane week, expressing consideration for dumb animals.

Lettering. Practice single uniform line ("Stylus") letters and apply to poster. Apply to poster with drawing of a builder's tool to advertise "Tools for Sale."

Color Study. Continue studies of hues and values, additional steps of graduation of light and dark. Talk about warmth and coolness in colors. Paint flowers, birds and landscapes to illustrate. Explain analogous harmony.

Constructive Handwork. Construct early settler's cabin of clay, cardboard, etc. Cut and mount fireplace, gun, axe, animal skins, etc., to represent the interior of such a cabin.

Special Days. Design, color and construct calendar mount, candy box, picture frame, candle shade, blotter pad, etc., for Christmas gifts.

Correlation. Plan a booklet to contain the story with illustrations of cotton, flax, silk and wool, etc., and transformation for clothing, etc. Special articulation with the geography work of this grade.

Picture Study. General subject "Landscape and Trees." Procure references from publishers and teach one great picture each month. Collect illustrations of "Scenic attractions."

To know pictures is to know history, biography, mythology, literature—to feel religion and respond to the gentle teachings of nature. We may live without pictures, but not so well.

FIFTH YEAR

Blackboard Drawing. Practice the fluent drawing of curves of beauty, compound curve, lines of grace, force, spirals, etc. Apply to nature growths, shells and ornament and show how these lines repeat themselves in nature and beautiful art creations.

Illustrative Drawing. The life of our Colonial period. Collect illustrations of this as well as the life and art of the European countries studied in geography.

Free-hand Representation—Nature Study. Draw common objects frequently—both with circular and rectilinear planes to illustrate foreshortening and explain principles of perspective involved. Have pupils construct models and devices for illustrative purposes. Draw seasonable flowers and other plant forms.

Design. Simplify studies from nature for decorative purposes. Apply to stencil or block print and make a border for hand bag, mat, table runner, belt or apron. Simplify the form of some animal on squared paper for a border to decorate a child's bib or plate.

Lettering. Practice poster letters, special attention to lower case letters. Bring in illustrations from advertising pages. Apply to "garden" and "health" posters (food, exercise, clean teeth, fresh air, etc.) Arrange capital letters into monograms for marking linen and other personal property.

Color Study. Refer to books on color and explain what is meant by complementary colors and contrasting harmony. Practice graying colors by mixing parts of opposites. Use complementary colors in representation (blue bowl and orange, etc.). Also apply to costume suitable for pupils in this grade. Trace from fashion sheets.

Special Days. Special Arbor Day project. Draw and cut shape of your school building. Paint papers for cutting, and cut trees, vines, flowers and shrubbery and paste to show how your school building and grounds may be improved and beautified.

Correlation. With English, geography, history and civics. Wherever opportunity offers.

Picture Study. Secure illustrations of great works of art representing industry—weaving, spinning, sowing, plowing, etc. Pictures by Millet, Vermeer, etc.

Industry in the spirit of beauty, art in the spirit of service.

INDUSTRIAL ARTS WITH SIMPLE EQUIPMENT

Time Allotment 90 minutes per week

In addition to the time allotment for art instruction there is provided an additional period for constructive handwork. The plans for this grade provide certain definite bookbinding projects, suggested as follows:

Memorandum pad	Refer to books listed under "Construction and Arts & Crafts," but particularly "Bookbinding for Beginners" by Bean.
Telephone pad	
Loose-leaf binder	
Magazine cover	
Japanese binding	
Notebook with pencil holder	
Covered box	
Clipping case	
Picture frame	
Card case or billfold	

Blotter pad

These problems require neatness, skill and accuracy. Each pattern is necessarily a working drawing. There are new problems in pasting buckram, lining paper, etc., on pulpboard. Special attention should be given to choice of color and harmonious and appropriate decoration in each case.

The cutting of linoleum blocks and stick-printed end papers calls for additional craftsmanship.

Education has no more serious responsibility than making adequate provision for enjoyment of recreative leisure.—John Dewey.

"What we want in our Nation we must put in our schools."

SIXTH YEAR

Blackboard Drawing. Practice drawing cubical and cylindrical forms and convert into boxes, chairs, tables, vases, and other forms founded upon them.

Representation. Draw common objects, singly and in simple groups, Japanese lanterns, simple vase forms, cracker and berry boxes, bowl and fruit, etc. Use pencil or crayons. Encourage pupils to bring in drawings of pets and other animals.

Design. Draw some simple bird and animal forms and simplify or conventionalize for cross stitch, stencil or block print design. Design a "safety first" poster. Draw or clip appropriate illustrations to help in making posters for accident prevention.

Lettering. Practice letters for mottoes, book covers and posters. Apply to "safety first" or "accident prevention" poster. Such posters are to be displayed in primary-grade rooms and corridors.

Color. Combine colors with different parts of their opposites or complements to show three degrees of chroma. Cut shape of own house and show with color or cut papers improved front and back yards, garden lawn, shrubbery, flowers, etc.

Constructive Handwork. Christmas toys, thin wood, Upson board and cardboard. Use coping saw. Paint with suitable colors.

Special Days. Make Christmas greeting cards or calendars expressing refinement and good taste. Draw, paint, and adapt a butterfly as an Easter symbol.

Picture Study. "Famous Buildings." Select subjects from publishers for illustration. Have pupils collect illustrations. Explain principal styles of architecture. Apply to local examples.

After all else has passed away, it is the art of a people that survives.

Art is opposed to Social unrest—Art brings contentment in work. Art is a constructive force.

INDUSTRIAL ARTS WITH SIMPLE EQUIPMENT

Time Allotment 90 minutes per week

In addition to the time allotment for art instruction there is provided an additional period for definite constructive handwork.

The aim in this grade is to develop additional skills and establish contacts with varied materials and with allied industry, past and present.

Design in this grade should work not alone for additional beauty and consequent charm, but should represent original thought on the part of the pupils in the plan of size, shape, proportion, etc., to meet the needs in each case and function consistently and perfectly.

The materials used are (1) paper and cardboard, (2) clay, (3) textiles, (4) wood, and (5) metal.

1 Some bookbinding project selected (more advanced than fifth year projects) according to individual preferences. The binding of some printed magazine article is suggested. Design cover, and papers, initial letters, book plate, etc. Study the evolution of the book, the printing art, past and present, etc.

Refer to "The Story of Paper Making," J. W. Butler Paper Company, Chicago. Discuss other manufactures made from paper and cardboard.

- 2 Design and make tiles, bowls, candle sticks, vases, etc. Learn the story of the potter. Discuss the use of clay through the ages, also the casting of plaster and cement forms. Read the story of Palissy. Visit a pottery and watch a potter at his wheel, if possible. Have a "loan" pottery exhibit in the school.
- 3 Plan and weave some desirable textile article: bag, rug, cap, belt, etc. Plan and weave basket or mat. Consider the design and color. Secure information about how weaving began and the development of the textile arts from very early times. Learn of the textile art of the American Indians, Persians, etc., modern manufacturer of rugs, upholstery, draperies, embroideries, laces, woven silks, printed cotton goods, etc. Plan a "textile exhibit" (basketry included). Where possible establish a real partnership with the sewing done by the girls.
- 4 Shop facilities may not be provided for woodwork, but many attractive projects may be executed in the classroom with few tools and inexpensive or even waste material. Chief among the attractive articles suggested are various mechanical toys, bird sticks for plant jars and garden, bird houses, book support ends, etc. These call for drawings and the application of pleasing color. Pupils should be interested in various allied industries, tree growth, lumbering, etc., and the recognition of different trees and their woods.
- 5 Metal projects suitable for this grade are limited, but many ingenious teachers and pupils have accomplished much with few home tools and waste material, even tin cans. The appearance and value of these articles are enhanced by the application of enamel paint and ornament. Paper knives, candle sticks, sconces, hinges, book supports, buckles, etc., are articles possible to make in this grade.
Interest should lead out from knowledge of early guilds and craftsmen to a study of modern allied industries. Study Paul Revere as a craftsman in silver, bronze, etc.

Art is natural beauty interpreted through human temperament.

To become art, nature must be recast in the mold of human concept.

The thing which I understand by real art is the expression by man of his pleasure in labor.—Morris.

Art is a quality imparted to the shape, texture, tone and color of things—a superior quality created by the superior craftsman or artist.

Every precious product in the world comes from the illumined soul of some lone (and creative) workman in the prayerful service of those around him.

Gutzon Borglum.

THE COURSE OF STUDY IN JUNIOR AND SENIOR HIGH SCHOOLS

The well-rounded art course in these grades will be based upon—

1. Definite and logical objectives.
2. Consideration for conditions imposed by the limitations of the small community vs. the opportunity and contacts of the large community.
3. Consideration for the needs of *all* to be provided in a general arts course.
4. Consideration for the pupil with special talents and interests to be provided in special art courses.

JUNIOR HIGH SCHOOL YEARS (7-9 INCLUSIVE)

The junior high school is an organization with very definite aims and purposes and not a mere grouping of 7th, 8th, and 9th grade pupils. Its mission reduced to first principles is that of exploration and guidance—guidance towards either the vocation or higher institutions of learning and expression.

The aim should seek to discover particular aptitudes and interests and to guide and conserve pupils of talent, and to develop in all the fundamental principles of art, good taste, and sound judgment. Such a course should react on the individual pupil in such matters as taste in dress, home furnishings, etc.

Content of Course. Both theory and practice in the fields of Pictorial Drawing, Design, Color Study, Construction and Art Appreciation, Articulation, in the spirit of service, with the Household Arts, Printing Arts, and Shop Projects, as well as the academic studies and all school activities where such opportunities are offered. It is assumed that the teacher of art in the junior high school is a thoroughly trained art teacher.

Time Allotment. One 60-minute period weekly is suggested as a minimum requirement through the three junior high school years. An additional hour each week is secured through the organization of clubs for pupils with special interests. Thus are provided the guidance and additional opportunities for those pupils who are discovered to have art interests rather than other interests.

The following clubs should be organized for the further encouragement and development of this selected group. While the club idea is appealing to these pupils, the club is organized with a very definite and serious interest.

Suggested Clubs

Sketch Club	Handicraft Club
Cartoon Club	Metal Crafts Club
Commercial Art Club	Pottery Club
Camera Club	Bookbinding, etc., Club
Interior Decoration Club	Architects Club

SEVENTH YEAR

Free-hand Representation. Interesting objects chosen as appropriate for the illustration and practice of simple problems in parallel and angular perspective studies repeated. Memory drawing. Blackboard practice. Represent doorway—door swung outward and inward. Pupils collect illustrations. Draw cracker box, etc., in different positions, also objects with spouts, handles and covers in different positions. Free-hand drawing of group of two interesting objects, water color box and water pan, vase group, colored bowl with fruit or vegetables, etc. Use pencil, crayons, or water colors. Give attention to composition and arrangement.

Nature Drawing. Show pupils rendering of trees and simple landscape in reference books, and encourage them to make like sketches out-of-doors.

Design. Explain most significant principles. Apply to simple borders. Illustrate line and space arrangements in circle, square, rectangle, etc. Consider appropriate decoration for dishes, cups, saucers, etc. Requirements of service. Design pattern—border or “all-over”—for a small serving tray. Drawings of insects and animal life as motifs for design. Consider application to some article of dress or the home.

Lettering. Practice letters from selected alphabet and apply as follows—(1) street sign for school or residence corner; (2) sign for parent's business; (3) portfolio cover.

Color Study. Informal talk and questions on color to determine pupils' understanding of the subject. Develop color chart and harmony notes to establish understanding to meet future needs. Application to cover design and other design problems. Draw two rectangles representing simple room elevations. Color one in warm and one in cool colors—illustrating temperature in colors applied to northern or southern exposures. Cut with colored papers good vase shape with well-balanced flower arrangement. Windows and curtains may be included. Draw and trace hat and costume designs and apply color that will produce harmonious effects suitable to season, occasion and the wearer.

Select and mount samples and color schemes for *boys' attire as well as girls'*. Illustrate tie, shirt, hat, suit.

Industrial Arts. Make portfolio to contain pupils' drawings and references. Apply lettering. Appropriate ornament and colors. Make booklet—hinged loose-leaf—to contain notes and clippings, for studies in "art appreciation." Cut linoleum blocks, using some design unit which has been drawn, and apply block print to book cover, dress or home article.

Correlation. Drawing, design, color work, etc., should function in connection with science, history and English, the household arts, printing and other shop work, etc., wherever and whenever possible.

Art Appreciation. Consideration of decoration as applied to pupil's own room. Pupils collect illustrations, use wall elevation, already colored as a background for improved wall in pupil's room. Talks on landscape painting and painters. Pupils collect illustrations, make tracings and fill in tones of gray or color.

EIGHTH YEAR

Free-hand Representation. Pencil drawings, cylindrical objects with spouts and handles, box or book with open lid or cover. Simple house with trees. Express house and trees in cut colored papers. Still life drawings—continued. Still life, plant form, etc., to develop pencil technique. Sketches of street scenes and interiors in parallel and angular perspective. Draw pottery and other like forms and develop in style of modern poster. Pupils clip from magazines advertisements to illustrate. Use tempera color, if possible.

Design. Plan a stained glass window. Talk about adaptation of nature to express in glass. Select bird, flower, fish, etc., as a motif. The best design may be enlarged and worked out in tissue paper to cover window in school or home. Talk about "bookplates." Plan a bookplate to express each individual pupil's interests. Develop and complete design. Talk about good and bad things used in the home. Make drawings showing arrangement of pictures on a wall, vases, etc., on a mantel, rugs and furniture on a floor.

Lettering. Apply lettering to poster. Observe poster letters used in advertisements. Apply lettering to bookplate and civic beauty booklet.

Color Study. Continue color chart or other devices to develop clear understanding of harmonious color arrangements. Arrange color notes showing appropriate combinations for house interiors.. Also talk about

good color combinations for exterior of homes and school. Arrange color notes to illustrate. Apply color to stained glass window, costume design and interior decoration.

Industrial Arts. Bookplate cut from linoleum block, and applied to books and other property. Booklet for civic beauty or civic attractiveness, clippings and notes.

Art Appreciation. Talk about making your city or town more beautiful—collect and mount pictures illustrating fine homes, streets, parks and playgrounds, monuments, street signs, lighting fixtures, etc. Study pictures having to do with "The Age of Chivalry," such as Abbey's "Holy Grail," "Sir Galahad," Donatello's "St. George," etc.

NINTH YEAR

Free-hand Representation. Tree drawing. Pupils observe and sketch trees. Show examples of good rendering. Landscape composition and interpretation in different media. Pupils collect objects in perspective from advertising pages in magazines and draw same. Studies of plant, bird, fish, shell or insect forms conventionalized for a chart of design motifs. Action and figure drawing. Proportions, divisions and sub-divisions. Figure construction. Pose model. Girl for costume illustration. Boy for athletic figure for poster. Costume accessories illustrating texture.

Design. Decorative treatment of landscape to be applied to a block print problem. Design and letter poster suggested by some of the ideas expressed in the collection of advertising clippings. Athletic poster for school event. Street car card advertising florist's display. Drawings and tracings illustrating characteristic features in period furniture.

Lettering. Continued practice to make good and appropriate alphabets with greater facility and ease.

Color Study. Review color terminology, harmonies, etc. Theory and practice of color harmonies applied to florist's advertising card and other poster. Costume and home decoration problems.

Industrial Arts. Cutting linoleum block for landscape poster problem for Christmas cards or cover for school publication.

Art Appreciation. Informal talks on "Art in Industry." Collect illustrations. Informal talks on distinguished sculpture and painting by American artists. Drawings and clippings illustrating characteristic samples of local architecture—mount in booklet—"Know Your City."

"*We will transmit the city not only greater and better but more beautiful than it was transmitted to us.*"—Athenian Oath.

A COURSE IN ART APPRECIATION

Introduction

A course in Art Appreciation should not be limited to "Picture Study"—the usual study of selected pictures, largely European, but should be rather a course leading to the establishment of sound aesthetic judgments and the understanding and appreciation of the best expression in Architecture, Sculpture, Painting and Decoration, the Graphic Arts and all that is included in the practical or useful arts.

First Year—

- 1st semester—Elements of Beauty
- 2nd semester—Our own Arts and Crafts

Second Year—

- 1st semester—The Home
- 2nd semester—Costume

Third Year—

- 1st semester—Civic Art
- 2nd semester—Art History

FIRST YEAR—FIRST SEMESTER

Elements of Beauty

What is Art?

Broad Interpretation of Art.

Expressed in every age, clime and material.

Fine Arts		Pure Arts	Architecture The Art of Form Music The Art of Sound Dancing The Art of Motion Sculpture Art of Rep. Form	Early American Painters. Early American Sculptors. Early American Craftsmen. Master Craftsmen—Paul Revere, Silversmith; Duncan Phyfe, Furniture Maker; Samuel McIntyre, Master Carpenter; The Willards, Clock Makers, etc.
		Representa- tive Arts	Painting Art of Rep. Color Literature poetry Art of Rep. Sound	Study Art Masters of Pennsylvania. Influence of Centennial—Phila., 1876—on American Art. Early Pennsylvania Craftsmen—Baron Stiegel, Glassworker; Artist potters; furniture makers; weavers, etc.
Useful or Applied Arts.		Elements of Art—Line, Tone, Form, Color.	If possible arrange an exhibit of early Pennsylvania pottery, glass, rugs, coverlets, furniture, etc.	
		Principles of Beauty.	Discuss present status of American Art.	

Discuss general significance and uses of art from pupil's own experience.

Make drawings and collect clippings and tracings to illustrate various elements of beauty—beauty of line, good proportions, unity, balance, rhythm, harmony of form and color, simplicity, good workmanship.

Apply principles in drawings illustrating application of principles in such common objects as a plate, vase, book cover, etc.

Express some good paintings in line and tone to emphasize good composition, balance, etc.

All illustrated notes and clippings to be mounted in a booklet prepared for the purpose.

Purpose—To establish general interest in both Fine and Applied Arts and lay a foundation for sound judgments and increased enjoyment.

FIRST YEAR— SECOND SEMESTER

Our Own Arts and Crafts

Discussions, illustrated notes, etc., relative to local architecture, sculpture, paintings, craftsmanship, etc.

Local artists and craftsmen.

Booklet—"Know your City" to contain illustrations of important local buildings, monuments, decorations, etc.

Early American Painters.

Early American Sculptors.

Early American Craftsmen.

Master Craftsmen—Paul Revere, Silversmith; Duncan Phyfe, Furniture Maker; Samuel McIntyre, Master Carpenter; The Willards, Clock Makers, etc.

Study Art Masters of Pennsylvania.

Influence of Centennial—Phila., 1876—on American Art.

Early Pennsylvania Craftsmen—Baron Stiegel, Glassworker; Artist potters; furniture makers; weavers, etc.

If possible arrange an exhibit of early Pennsylvania pottery, glass, rugs, coverlets, furniture, etc.

Discuss present status of American Art.

Outstanding Buildings—Woolworth;

Cathedral—St. John the Divine; Lincoln Memorial, etc.	Make drawings to illustrate wall colors, placing of pictures, etc.
Outstanding Monuments and Sculpture.	Make floor plan showing distribution of furniture, rugs, etc.
Outstanding Mural Decoration—Congressional library; Boston library, etc.	Sketch a small bungalow floor plan to show convenient and economical arrangement of rooms, doors, etc.
Outstanding Paintings and Painters.	
Growth of Art Museums, galleries, art schools, art organizations, etc.	Period Furniture—Make tracings of characteristic examples. Discuss appropriate use today.
Growth of art in advertising and industry.	

The Graphic Arts

Historic Development.	
Printing Art.	
Engraving—Wood; Copper (How Made); Steel.	
Etching.	History of Costume.
Lithography.	Required for—ornament, protection, modesty, comfort.
Modern Process of Reproduction—line cut, half tone, color plates.	Evolution of clothing.
Collect reproduction of illustrators and their work. Discuss examples in current periodicals.	Psychology of dress.
Design your own bookplate and cut same on linoleum block.	Fashion vs. style.

SECOND YEAR— FIRST SEMESTER

The Home

Man's shelter from earliest times.	Appropriateness in dress—to individual, occasion, season, climate, etc.
Man's shelter resembling some animal shelter.	Problems of line, tone, form and color to meet individual requirements and characteristics.
Fitness in form and material to climatic and personal needs.	Discuss desirable qualities in hats, shoes, gloves, ties, jewelry and other accessories.
Primitive shelter of our early settlers.	Make sketches and color notes to illustrate various points.
Homes and furnishings of our colonists.	Make tracing of characteristic examples of Egyptian, Greek, Roman, French, Italian, English and various periods of costume in America.
Modern tendencies in home architecture and furnishings.	Prepare a booklet to contain an illustrated essay on the proper care of our person, appropriate attire for each particular individual and the effect of satisfying dress upon oneself and observers.
Discuss and illustrate principles of home decoration.	Discuss costume illustration and design as vocations.
Fitness to purposes—(Appropriateness)—Unity, balance, harmony, etc.	Develop a play to set forth success in home, business and society through appropriate and refined attire.
Emphasize the fact that we encourage beauty and fine honest workmanship by our selection and purchases.	
Pupils collect examples of well chosen articles as well as poor ones.	
Discuss—Floors and woodwork, Furniture, Rugs, Portieres, Walls and ceilings, Color, Pictures and framing, Lamps and other useful ornaments.	
Mount clippings in an appropriate booklet.	

SECOND YEAR— SECOND SEMESTER

Costume

History of Costume.	
Required for—ornament, protection, modesty, comfort.	
Evolution of clothing.	
Psychology of dress.	
Fashion vs. style.	
Appropriateness in dress—to individual, occasion, season, climate, etc.	
Problems of line, tone, form and color to meet individual requirements and characteristics.	
Discuss desirable qualities in hats, shoes, gloves, ties, jewelry and other accessories.	
Make sketches and color notes to illustrate various points.	
Make tracing of characteristic examples of Egyptian, Greek, Roman, French, Italian, English and various periods of costume in America.	
Prepare a booklet to contain an illustrated essay on the proper care of our person, appropriate attire for each particular individual and the effect of satisfying dress upon oneself and observers.	
Discuss costume illustration and design as vocations.	
Develop a play to set forth success in home, business and society through appropriate and refined attire.	

THIRD YEAR— FIRST SEMESTER

Civic Art

Pride in one's own home and grounds.
Studies with colored papers suggesting

- | | |
|---|---|
| <p>color for home, exterior shrubbery, trees, lawn, etc.</p> <p>Collect illustrations of good and poor lighting fixtures, street signs, waste receptacles, etc.</p> <p>Organize—Improvement Society. Discuss needs for Civic Beauty and Comfort.</p> <p>Collect information on activities in housing, zoning and city planning.</p> <p>City planning is <i>designing</i>. Everything else designed and developed from orderly plan except most towns and cities.</p> <p>Study own needs—parks, playgrounds, public buildings, schools, etc.</p> <p>Compare merits of various plans.</p> | <p>Develop model of a “Civic Center” in your city.</p> <p>Discuss objectionable billboards and other unsightly objects.</p> <p>Collect illustrations for booklet “Our City Beautiful.”</p> <p>Posters to develop Civic Pride.</p> |
|---|---|

Art History

Follow outline and text in Reinach's Apollo—or Art through the Ages.

“Art appreciation is an emotional experience in the presence of beauty, not an intellectual reaction to facts and dates and figures and opinions.”

Bennett.

COURSE OF STUDY FOR FOUR-YEAR HIGH SCHOOL

How These Needs are Met by the High School. The aim of art instruction in the high school is not to develop finished artists or craftsmen. It is, rather, to build thoroughly on a foundation of drawing, design, color, and the elements of the handicrafts, and then through elective courses to sustain interest by contacts with such fields of opportunity as Illustration, Art in Advertising, Interior Decoration, Design for Costume, Wall Paper, Furniture, etc.

Those with special aptitudes and talents will be discovered and conserved and guided to the art school best adapted to meet the particular needs. Those of special gifts will thus be saved for the large and varied field of the arts.

General Preparatory Courses

Required of all entering pupils who have not had the third year junior high school work. This course deals with foundational training in drawing, design, color, etc.

1. *Representation of groups of interesting objects.* Test pupil's knowledge of perspective principles. Express in pencil or crayon. Develop good technique. Apply to groups of objects, and with appropriate lettering to an advertising card or poster.

2. *Drawings from plant form.* Search for abstract design elements. Arrange in circles, squares, triangles, borders, and surface patterns. Arrange in an attractive manner for a single plate. Plant analysis. Develop in color.

Review and emphasize color definitions, properties and combinations. Express monochromatic, analogous and complementary harmonies. Practice appropriate lettering, and complete plate in a pleasing manner. Apply design and color lessons to some dress or home decoration problems.



3. *Illustration, any media.* Assign topics from literary works, folklore stores, etc. Conduct class criticisms, and make corrections. Collect examples of modern magazine illustrations and cartoons.

4. *Require an example of clay work* from a selected model to develop a more intimate knowledge of form, if conditions permit.

Advanced Drawing and Painting for Pupils Interested in the Fine Arts. Continued practice in handling the following media: charcoal, pencil, pen and ink, and water color, from groups of still life; composition, requiring individual original work from each student; life draw-

ing, with study of human proportions, actions and character of pose; memory drawing, cast drawing, art history and appreciation.

Printing and Advertising Art. Space arrangement and composition. Free-hand lettering and design applied to title pages, cover designs, initial letters, headings, tail pieces, etc. Also design for illuminated quotations, posters, and advertisements. Color problems applied to modern printing. Historic development of lettering and printing art.

Symbolism in color and form. Psychology of good advertising. Explanation of modern process of engraving and color printing. Pupils keep notebook, collect and mount material pertinent to the subject.

Industrial Arts. Elements of Beauty. Principles of space division applied to furniture design, metal crafts, etc. Design for chairs, tables, chests, and other articles of furniture. Historic development through prints and stereopticon. Application of previous designs and color study to interior decorative problems. Illustrated notebooks. Collect reference material.

Interior Decoration. Basic Elements of Beauty. Principles of Design. Harmonies of color. Graded series of problems in flat elevations only, to teach: good arrangement in home furnishings; appropriate use of different types of furniture and decorations; the use of design and color in different types of rooms; the expression of personality in home furnishing; (when to use it and when not); study of historic periods and their appropriate adaptations in modern decoration. Design for the student's own bed-room. Collect material for illustrated notebooks.

Costume Design. Principles of design and color theory in their relation to dress. Adaptation to figure, complexion and occasion. Study and memorization of human measurements and proportions. Designs for school blouses, waists, gowns, suits, hats, and various dress accessories. Correlation with sewing department. Designs for embroidery motifs, accessories, etc. Commercial work for reproduction. Pen and ink technique. Cover for fashion magazine. Sketch class for life drawing, one hour weekly. Informal talks on history of costume and process in relation to material. Make tracings of period costumes, and collect illustrations.

Architecture

1. *Aim.* This course is planned to develop the pupil's interest in building, giving him a background of understanding and skill in the elementary principles of the subject, which may be valuable in meet-

ing his own home needs, or with the ultimate aim of sending him to an advanced institution for special professional training. It should be based on current architectural practice.

2. Content and Method. The course seeks first to develop latent ability through the designing and making of different types of shelter for pets. Later the elements of architectural design and construction are considered. The pupil should study the various conventions in drafting practice and finally render plans, elevations and details of simple, original buildings.

Collect illustrative material, clippings, and photographs of architectural details, styles, etc.

Art Appreciation; Desirable Course for Entire School

1. Basic Elements of Beauty in Nature and all the Arts.
2. History of Art. History of Handicraft. Early artists and craftsmen in Pennsylvania.
3. Line, form, and color—how best expressed to secure beauty in our environment—dress, homes, and the larger industrial and civic life.
4. Illustrated notebooks. Collect illustrations.
5. Illustrated talks on “Pictures—How to Look at Them and Enjoy Them.” “Great Works of Sculpture”—“Tapestries”—“Rugs”—“Book-Binding”—“How Etchings and Engravings are Made”—“Modern Photo-Engraving.”
6. Frequent visits to museum and galleries. Studies of local examples of fine architecture, sculpture, and decoration.

OUTLINE FOR CRAFT COURSES

Aim. The aim in the teaching of applied design as carried out in our course in craft work is not to make artists, but rather to develop an appreciation of higher things in life; to awaken greater powers of observation; to develop a better use of hands working in unison with head and heart; to teach the fundamental principles and essentials of good design and their application to practical problems. A cultivation of the aesthetic sense is sought through the development of truer appreciation of significant form in art.

1. Modeling: From casts and historic ornament; from life
Benefits
Eye and hand training—best means of developing sense and appreciation of form

II. Pottery: Making of tiles, simple bowls, and vase forms.

Benefits

Further hand and eye training, and development of form and original thought

Processes: Earliest or hand coil building; potter's wheel or throwing; casting or slip method

- 1 Building of shapes, based on (a) cylindrical, (b) circular, (c) oval—curve of beauty
- 2 Decorating of forms: (a) incise design, (b) relief, (c) modeling
- 3 Drying
- 4 Firing
- 5 Glazing: Chemistry of glazes—(a) formulating of lead glazes, (b) fritted glaze, (c) matt glaze
- 6 Firing of glazes

III. Stenciling and Block Printing: Designs applied to textiles by use of stencils and blockprints on such articles as scarfs, bags, and pillow covers.

Development of good taste in home-decoration and personal adornment

Knowledge of color theory and the proper combination of colors.

Processes

1. Making of designs.
2. Transferring of stencil paper or block.
3. Cutting of stencil or block.
4. Mixing of paints or dyes.
5. Application to material.

IV. Leather: Articles made and enriched by designs applied by various methods, such as card-cases, pocket-books, bill-folds, mats, belts, etc.

Benefits

Increased skill gained with hands through use of new tools, added knowledge of design applied to spaces of various shapes, and the joy which comes with the creation of a beautiful thing.

Processes

1. Application of design to leather—
 - a. Outline.
 - b. Modeling.
 - c. Piercing.
 - d. Coloring.
2. Dyeing of leather.
3. Making up of articles.

V. Book-Binding

1. Making of boxes, portfolios, booklets, etc.
2. Rebinding of commercial books.

Benefits

Development of greater skill, neatness, and accuracy, and an appreciation for the superiority of hand-bound books to the commercial bindings. A love for individuality in design and finish.

Processes developed

- | | |
|-----------------------|----------------------|
| 1. Taking book apart. | 7. Putting in boards |
| 2. Mending. | 8. Head bands |
| 3. Refolding. | 9. Covering. |
| 4. Sewing. | 10. Lining. |
| 5. Gluing up | 11. Finishing. |
| 6. Backing. | |

VI. Metal

1. Simple problems in sawing, piercing, filing, finishing; such as paper-knives, copper fobs, book-ends, desk corners, trays etc.
2. Simple raising of bowl forms.
3. Bending and seaming; in boxes, frames, inkwells, etc.
4. Enrichment of surface by etching and repoussé.
5. More difficult raising problems.

Benefits derived

A broader education which comes through acquaintance with new tools, materials, their uses and manipulation, a more thorough hand training and aesthetic development.

VII. Jewelry: A refinement of processes learned in metal work is carried out in such problems as bar pins, rings, bracelets, chains, pendants, etc.

Benefits

Highest skill with hands attained, good taste in adornment taught.

The Gospel of Art

Work thou for pleasure; paint or sing or carve
 The thing thou lovest, though the body starve.
 Who works for glory misses oft the goal;
 Who works for money coins his very soul
 Work for the work's sake, then and it may be
 That these things shall be added unto thee.

—Kenyon Cox.

BIBLIOGRAPHY—VALUABLE BOOKS AND REFERENCES IN TEACHING THE ARTS

Art Instruction—Theory and General Practice

Sargent & Miller—How Children Learn to Draw—Ginn

Sargent & Miller—Fine and Industrial Arts in Elementary Schools—Ginn
Dopp—The Place of Industries in Elementary Education—Univ. of Chicago Press

Bailey—Art Education—Houghton

Kendall & Mirick—How to Teach the Special Subjects—Houghton
Lemos—Applied Art—Pacific Press

Dow, Arthur W.—Theory and Practice of Teaching Art—Teachers College
B. Boas—Art in the School—Doubleday Page

Mathias—The Beginnings of Art in the Public Schools—Scribners

Legge—The Thinking Hand—Macmillan.

Creative Expression Through Art—Progressive Education Assoc.,
Wash., D. C.

Welling—Social and Industrial Studies—Lippincotts

Tindal & Myers—Junior High School Life—Macmillan

Winslow—Organization and Teaching of Art—Warwick & York

Graded Text Books

—Industrial Art Books—Barnes	Grades I—VIII
—Industrial & Applied Arts Drawing Books—Mentzer	" I—VIII
—Graphic Drawing Books—Prang	" I—VIII
—Practical Drawing Books—Practical Drawing Co.	" I—VIII
—Correlated Art—Practical Drawing Co.	" VII—VIII—IX
—School Arts Magazine—Issued Sept. to June, inclusive	
—Industrial Arts Magazine—Monthly	

Tests and Measurements in Art

Goodenough—Measure of Intelligence by Drawings—World Book Co.

McCarthy—Children's Drawings—Williams & Wilkins

Kline-Carey—Measuring Scale for Free Hand Drawing—Johns Hopkins
A test in Art Appreciation—Bulletin, Univ. North Dakota.

Constructive Handwork

McKee—Purposeful Handwork—Macmillan

Daniels—School Drawing—A Real Correlation—Milton Bradley

Sargent—Modeling in Public Schools—Hammett

Lester—Clay Works—Manual Arts Pr.

White—How to Make Pottery—Doubleday

Buxton-Curran—Paper & Cardboard Construction—Manual Arts. Pr.

Worst—Constructive Work—Atkinson

Snow & Froehlieh—A Hundred Things a Girl Can Make—Lippincott

Tryborn—Cardboard Construction—Milton Bradley

Bean—Bookbinding for Beginners—School Arts Pub. Co.

Bailey—Booklet Making—Prang

Holton & Rollins—Industrial Work—Rand

Todd—Hand Loom Weaving—Rand McNally

Tinsley—Practical & Artistic Basketry—Buckley-Cardey Co.

White—How to Make Baskets—Doubleday Page
James—Practical Basketry Making—Hammet
Turner—The Basket Maker—Atkinson
Sanford—Arts Crafts for Beginners—Century
Winslow—Elementary Industrial Arts—Macmillan
Bonser & Mossman—Industrial Arts for Elementary Schools—Macmillan
Wilson—Primary Industrial Arts—Manual Arts Press
Sprague—How to Design Greeting Cards—Bridgman

Projects and Correlative Helps

Wells—A Project Curriculum—Lippincott
Kilpatrick—The Project Method—Teachers College
Welling & Calkins—Social & Industrial Studies for the Elementary Grades—Lippincott
Carpenter—How the World is Housed—American
Carpenter—How the World is Clothed—American
Carpenter—How the World is Fed—American
Kinne & Cooley—Shelter & Clothing—Macmillan
Wells—How the Present Came from the Past—Macmillan
 Book I Primitive Life
 Book II Oriental Life
Payne—Education in Accident Prevention—Lyons & Carnahan
Payne—We and Our Health—The American Viewpoint Society

Freehand Representation

Whitney—Blackboard Drawing—Davis Press
Whitney—Blackboard Sketching—Milton Bradley
Haney—Pencil Sketching from Nature—Atkinson
Jacobs—Pencil Sketching-building (Plates)—Scott, Foresman
Warner—Tree Studies (Plates)—Scott, Foresman
Woodbury—Pencil Sketches of Trees (Plates)—Milton Bradley
Bailey—Nature Drawing—Atkinson
Day—Nature in Ornament—Scribners
Soper—Principles and Practice of Elementary Drawing—Scott, Foresman
Cross—Freehand Drawing—Ginn
Cross—Light and Shade—Ginn
Norton—Freehand Perspective & Sketching—Bridgman
Cole—Perspective—Lippincott
Lemos—Art Simplified—Prang
Koch—Pencil Drawing—Prang
Hall—With Pen and Ink—Prang
Brown—Applied Drawing—Mentzer
Crane—Line and Form—Bell Sons
Lutz—Practical Drawing—Scribners
Cox—Art for Amateurs and Students—Doubleday
Oehler—Figure Sketching—Bridgman
Guptill—Sketching and Rendering in Pencil—Pencil Points Press

Design

Batchelder—The Principles of Design—Inland Printer
Batchelder—Design in Theory and Practice—Macmillan

- DeGarmo-Winslow*—Essentials of Design—Macmillan
Varnum—Industrial Arts Design—Foresman
Frey—Vision and Design—Bretanos
Hambridge—Dynamic Symmetry—Bretanos
Day—Ornament and its Application—Scribners
Brown—Applied Drawing—Atkinson, Mentzer
McMurtry-Eggers—Teaching the Industrial Arts—Macmillan
Midgley & Lilley—Plant Form & Design—Scribners
Smith—Designing with Wild Flowers—Bruce
Day—Nature in Ornament—Scribners
Lawrence & Sheldon—The Use of the Plant in Decorative Design—Scott, Foresman
Dow—Composition—Doubleday, Page
Lemos—Applied Art—Pacific Press
Chase—Decorative Design—Wiley & Sons
Parsons—The Principles of Advertising Arrangement—Prang
Trezise—Design & Color in Printing Design—Inland Printer Monthly Magazine
Best-Mangard—A Method for Creative Design—Knopf
Glazier—Historic Ornament—Scribners
Bailey & Poole—Symbolism—Davis Press

Lettering

- Stevens*—Lettering—Prang
Brown—Letters and Lettering—Bates, Guild
Johnson—Writing, Illuminating and Lettering—Hogg
Day—Alphabets, Old and New—Scribners
McMurtrie—Alphabets-Type Design—Bridgman
Sprague—How to Design Monograms—Bridgman
Trezise—Letters & Letter Construction—Inland Printer
Gordon—Lettering for Commercial Purposes—Signs of the Times
Jacobs—Alphabets & Letters (42 Plates)—Milton Bradley
Dutch—Letter Plates, graded—Practical Drawing Co.
Tannahill—P's and Q's—The Art of Letter Arrangement—Doubleday, Page
Svenson—Lettering—Van Nostrand
Wise—Manuscript Writing—Scribners

Color Study

- Froehlich & Snow*—Theory and Practice of Color—Prang
Munsell—A Color Notation—Munsell
Luckiesh—The Language of Color—Dodd, Mead.
Weinberg—Color in Everyday Life—Moffat, Yard
Sargent—The Enjoyment and Use of Color—Scribners
Vanderpool—Color Problems—Longmans
DeGarmo & Winslow—Essentials of Design—Macmillan
Goldstein—Art in Everyday Life—Macmillan
Houston—Light & Color—Longmans
Jacobs—The Study of Color—Van Nostrand
Martin & Gamble—Colour—Van Nostrand

Handicrafts

- Dyer*—Early American Craftsmen—Century
Binns—The Potters Craft—Van Nostrand

Varnum—Pewter Design & Construction—Bruce
Davidson—Educational Metalcraft—Longmans
Cox—Pottery—Macmillan
Lemos—Color Cement Handicraft—Davis Press
Payne—Metal Work with Inexpensive Equipment—Manual Arts Pr.
Rose—Copper Work—Atkinson, Mentzer
Rose & Cirino—Jewelry Making and Design—Metal Crafts Publishers
Cockerell—Bookbinding and the Care of Books—Appleton
Arthur—An Embroidery Book—Black
Mijer—Batiks and How to Make them—Dodd
Kronquist—Metalcraft & Jewelry—Manual Arts Pr.

Personal Design—Costume

Earle—Two Centuries of Costume in America—Macmillan
Traphagen—Costume Design—Wiley & Sons
Izor—Costume Design—Atkinson, Mentzer
Hammond—Industrial Drawing for Girls—Redfield
Picken—The Secrets of Distinctive Dress—Women's Institute
Collins—The A B C of Dress—Modern Modes Corp.
Bement—Figure Construction—Gregg
Vanderpoel—The Human Figure—Inland Printer
Story—How to Dress Well—Funk & Wagnalls
Goldstein—Art in Everyday Life—Macmillan

Home Decoration

Daniels—The Furnishings of a Modest Home—Atkinson, Mentzer
Izor—Costume Design & Home Planning—Atkinson, Mentzer
Calkins—Home Planning & Furnishing—Scott, Foresman
Dillaway—Decoration of the School & Home—Bradley
Parsons—Interior Decoration—Doubleday Page
Wheeler—Principles of Home Decoration
Priestman—Art Economy in Home Decoration—Lane
Gray—House and Home—Lippincott
White—Successful Houses & How to Build them—Macmillan
Goldstein—Art in Everyday Life—Macmillan
Taylor—Your Home Beautiful—Doran
Green—The Effective Small House—McBride
Jackway—Principles of Home Decoration—Macmillan
Girldand—Practical Landscape Gardening—De LaNare Co.
House Beautiful—(Magazine) and like publications

School Decoration

Burrage & Bailey—School Sanitation & Decoration
Dillaway—Decoration of the School & Home—Milton Bradley
Farnum—Decoration for the Rural School (Cornell Univ. Leaflet)

Picture Study

—Picture Studies (Graded Illustrated Leaflets for Pupils and Teachers)—
 Elson
 —University Prints (Graded Illustrated Leaflets)
 —Picture Study Miniatures—Brown Robertson Co.
 —Picture Study Miniatures—Art Extension Society
 —The Perry Pictures—Malden, Mass.
 Barstow—Famous Pictures—Century

Hurl—How to Show Pictures to Children—Houghton
Caffin—How to Study Pictures—Century
Van Dyke—The Meaning of Pictures—Scribners
Bailey—Twelve Great Paintings—Prang
Bacon—Pictures Every Child Should Know—Grosset
Witt—How to Look at Pictures—Macmillan
Witt—How to Show Pictures to Children—Harcourt, Brace
Carpenter—Stories Pictures Tell (Graded Series)—Rand McNally
Oliver—First Steps in the Enjoyment of Pictures—Holt

Art History and Appreciation

Reinach—Apollo (Art Thru the Ages)—Scribners
Gardner—Art Through the Ages—Harcourt
American Institute of Architects—The Significance of the Fine Arts—Marshall Jones Co.
Cortissoz—Art and Common Sense—Scribners
Taft—History of American Sculpture—Macmillan
Clement—A Handbook of Legendary Art—Houghton
Robinson—Architectural Composition—Van Nostrand
Lethaby—Architecture—Holt
Hamlin—The Enjoyment of Architecture—Scribners
DeForrest & Caffin—A Short History of Art—Lane
Powers—Mornings with the Masters of Art—Macmillan
Caffin—The Story of American Painting—Stokes
Van Dyke—Art for Art's Sake—Century
Van Dyke—How to Judge a Picture—Century
Weintenkampf—How to Appreciate Prints—Scribners
Hoyt—The World's Painters—Ginn
Hamlin—History of Painting—Longmans, Green
Van Dyke—History of Painting—Longmans, Green
Henri—The Art Spirit—Lippincott
Langfield—The Aesthetic Attitude—Harcourt, Brace
Newhaus—The Appreciation of Art—Ginn
Clive Bell—Art—Frederick A. Stokes Co.
Art in Our Country—Handbook—American Federation of Arts
Archambault—A Guide of Art, Architecture and Historic Interests in Pennsylvania—The John C. Winston Co.
Fletcher—History of Architecture—Ginn
Cheney—A Primer of Modern Art—Boni

Art and Life

Caffin—Art for Life's Sake—Prang
Holburn—The Need of Art in Modern Life—Shaw
Beck—Better Citizenship through Art Training—McClurg
Bennett—Art Training for Life and for Industry—Manual Arts Pr.
Richards—Art in Industry—Macmillan

Pamphlets of Interest to Art Teachers and Supervisors
 Published by the Department of the Interior
 Bureau of Education
 Washington, D. C.

Present Status of Drawing and Art in the Elementary and Secondary Schools
 of the United States.

Bulletin No. 13, 1914.

Instruction in Art in the United States
Bulletin No. 43, 1918.

Appreciation of Pictures
City School Leaflet No. 13, 1923.

Art Education: The Present Situation
Bulletin No. 13, 1923.

Art as a Vocation
Industrial Education Circular No. 21, 1923.

Suggestions on Art Education for Elementary Schools
Industrial Education Circular No. 21, 1923.

Need for Art Training in College and its Application in After Life
Higher Education Circular No. 27, 1923.

Appreciation of Pictures
City School Leaflet No. 13, 1923.

Art Education in the United States
Bulletin No. 38, 1925.

These bulletins may be procured from—Superintendent of Documents, Government Printing Office, Washington, D. C., at five cents per copy.

